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The square and folk dance magazine

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ROSIN THE BOW

The square and folk dance magazine

Rod La Farge, Editor Helen La Farge, Illustrations

Vol. II November 1946 No. 11

Having received many requests for the "real old time dances," by which designation is apparently meant the quadrilles and lanciers of the eighties and nineties, we are devoting this issue to these dances. The "How to Dance" instructions should not be interpreted as applying to to-day's dances . . . they represent what we hope to be a clear and concise average of the changing styles of the dancing masters of the eighties, and were included after careful consideration of over a hundred 19th century dance manuals and albums.

Special note should be made of the "Allemande;" this is the form used New York-New Jersey-Philadelphia society during the Eighties. The Association of Teachers of Dancing of New England for this period adopted the following:- "Allemande - The gentleman steps toward the lady of the left hand couple, who advances to meet him, turning with right arms joined at the elbows; he then advances toward his partner, who comes to meet him, and turns with left arms to place."

Incidently, while we are discussing "Allemande," there are two misapprehensions connected with this term that I would like to correct. The first is that I am responsible for the Jersey square dance version of "Allemande Left," which consists of a violent left elbow reel performed by corners. This was in vogue long before my time, and I believe that it stems from a little instruction book written by John MacDonald and published in Newark, N. J. in 1894. This booklet gives:- "Allemand - Gentlemen turn their left hand ladies with their left elbows. If the prompter will allow eight measures for this movement, the more experienced dancers will turn twice while the less adept with one turn will have sufficient

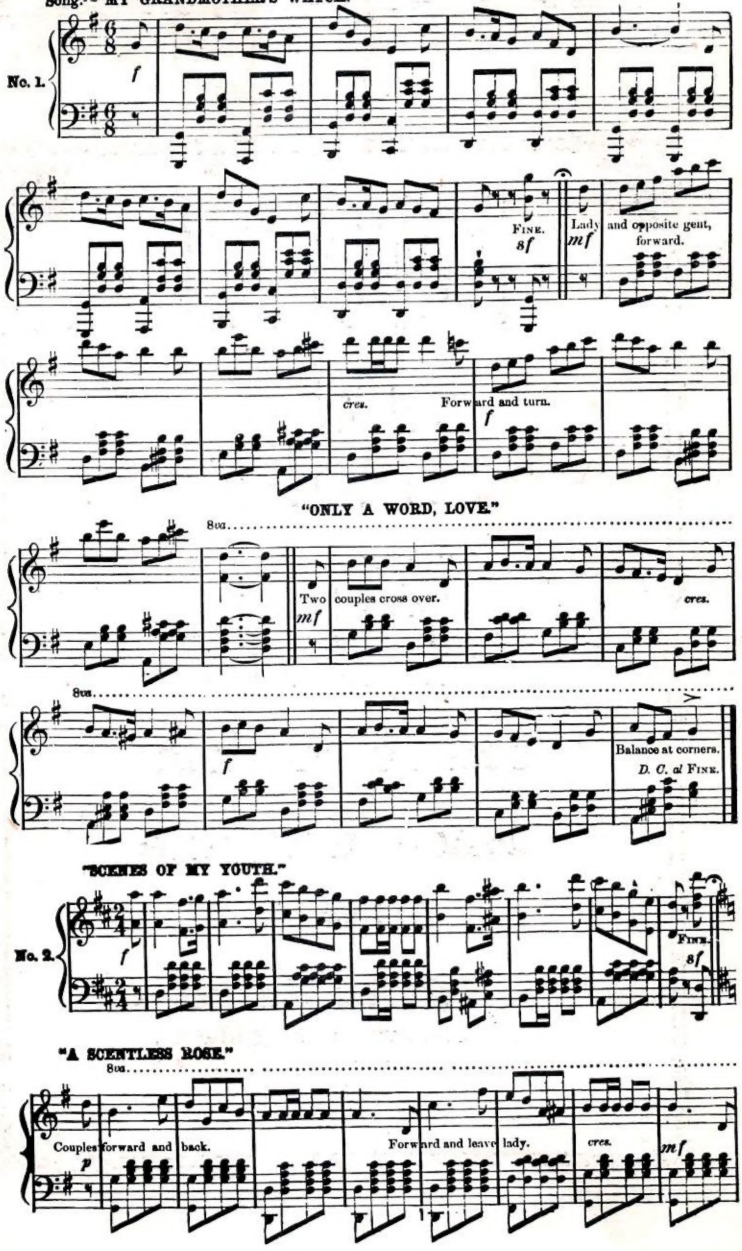
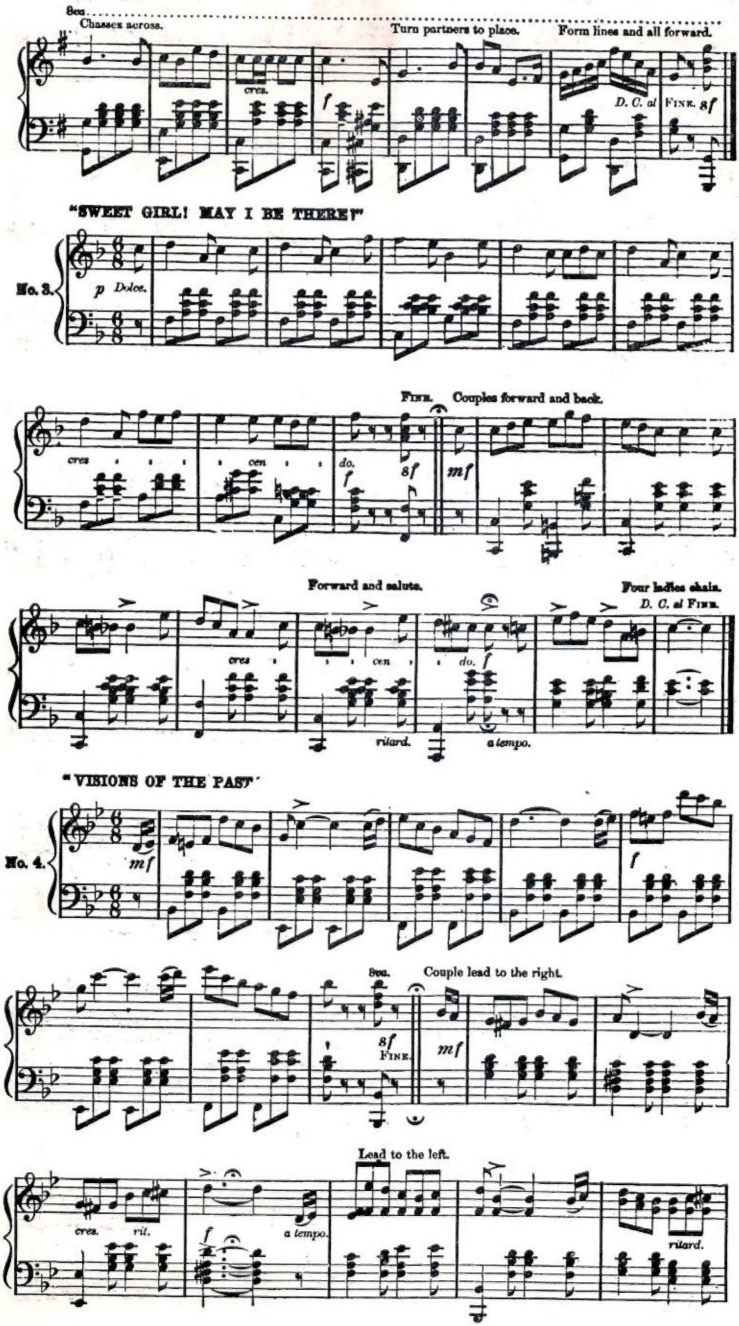
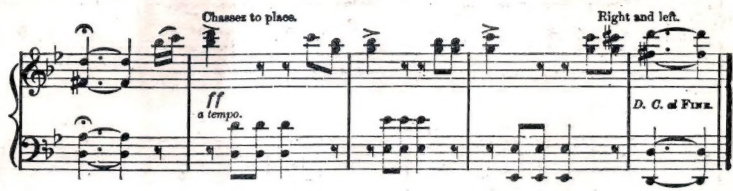
Issued monthly by Rod La Farge 115 Cliff St. Haledon, Paterson 2 N.J.
Subscription $1.50 yearly, U.S.A. Contents copyrighted 1946 by Rod La Farge.

time to be in position to start the Grand Right and Left at the proper time."

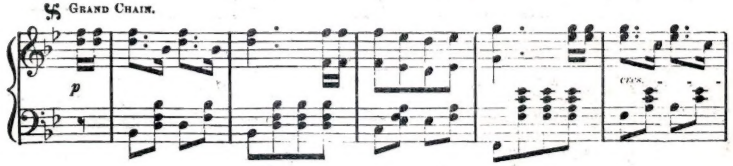
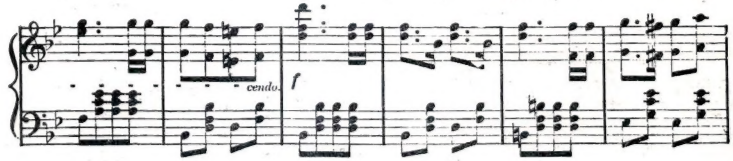
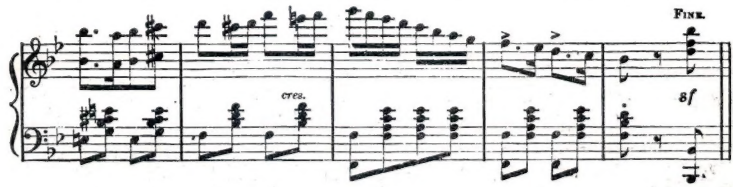
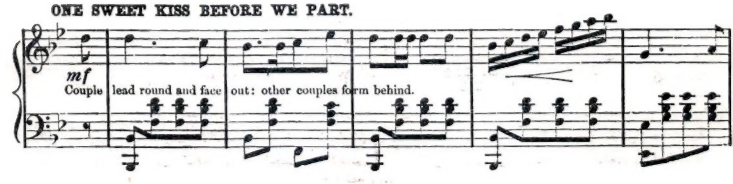
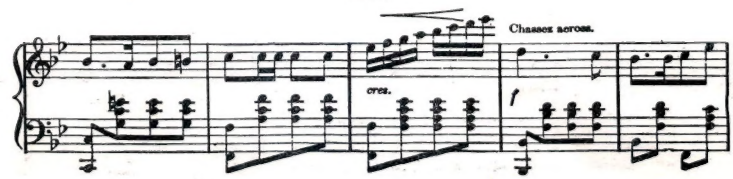
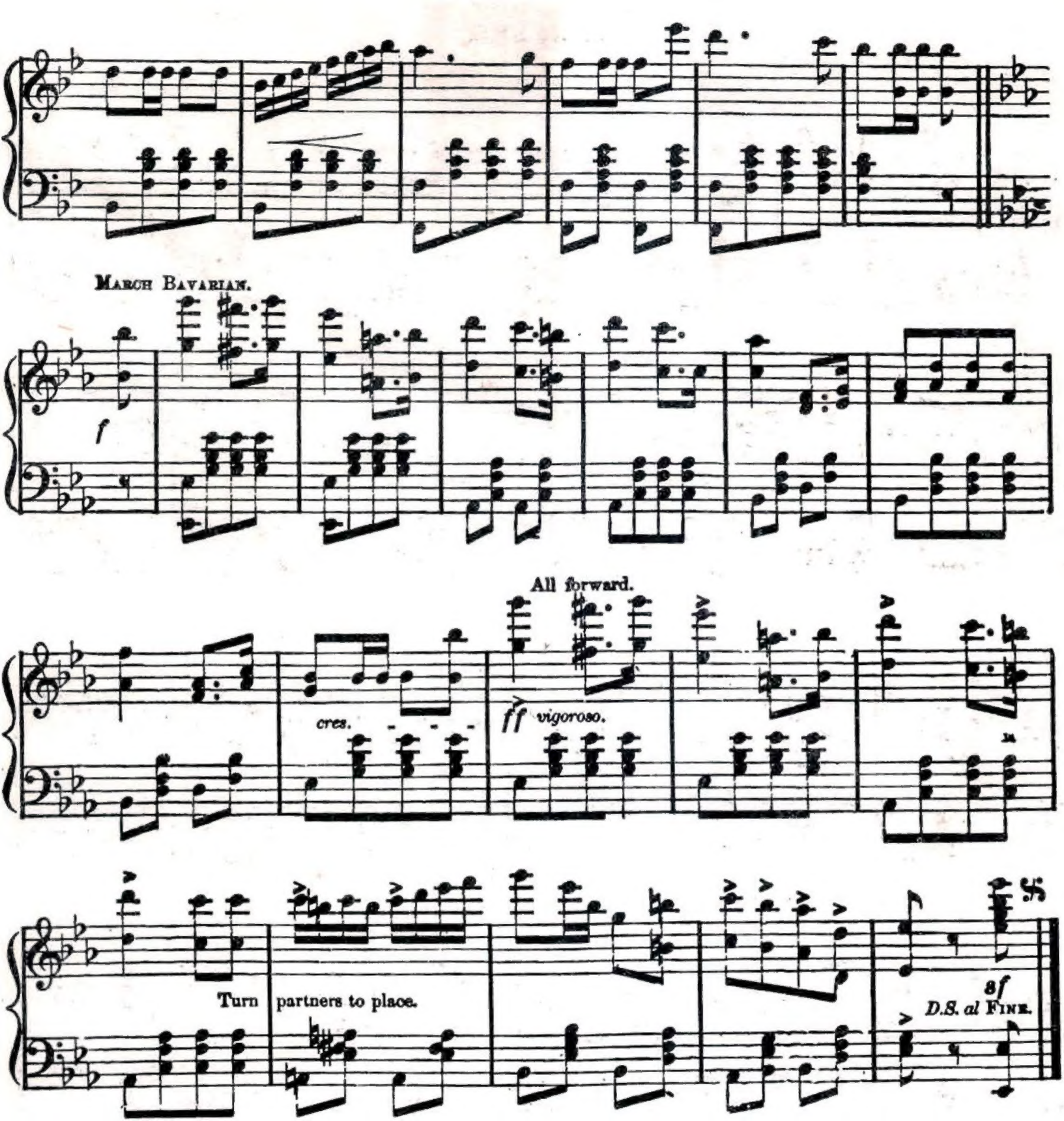
The second misconception that makes the rounds with great regularity is that "Allemande Left" is taken from the early quadrilles and is a French term meaning "turn with the left hand." The quadrilles and lanciers, as danced during their introduction at the beginning of the 19th century, do not use either the term or the movement. "Allemande" at that time referred to a dance of German origin which involved much turning of the lady under the gentleman's arm, and also was a term used in the country dances to designate what we to-day call "dos-a-dos." Two hints are available as to origin of the usage of the term as applied to quadrilles and square dances in the late 19th century. One is a description of Allemand in a quadrille as "turn your left hand lady beneath your right arm and honor." This would seem to imply that the movement was salvaged from the old German couple dance and added to some dancing master's fancy quadrille. The other possible clue is a movement called "All the Men Left and Turn the Left Hand Lady" which conceivably could have been distorted into "Allemande Left (turn the left hand lady)" by some puzzled dancer.

For those who desire more figures and music we recommend "Good Morning" avaible for 50 cents from Henry Ford, Dept. R, Dearborn, Mich. A complete bibliography of the subject would occupy several pages; and since nearly all of the items are not of print and available only in few of the largest libraries and private collections, the list would serve no useful purpose to most of our readers.

THE LANCIERS.

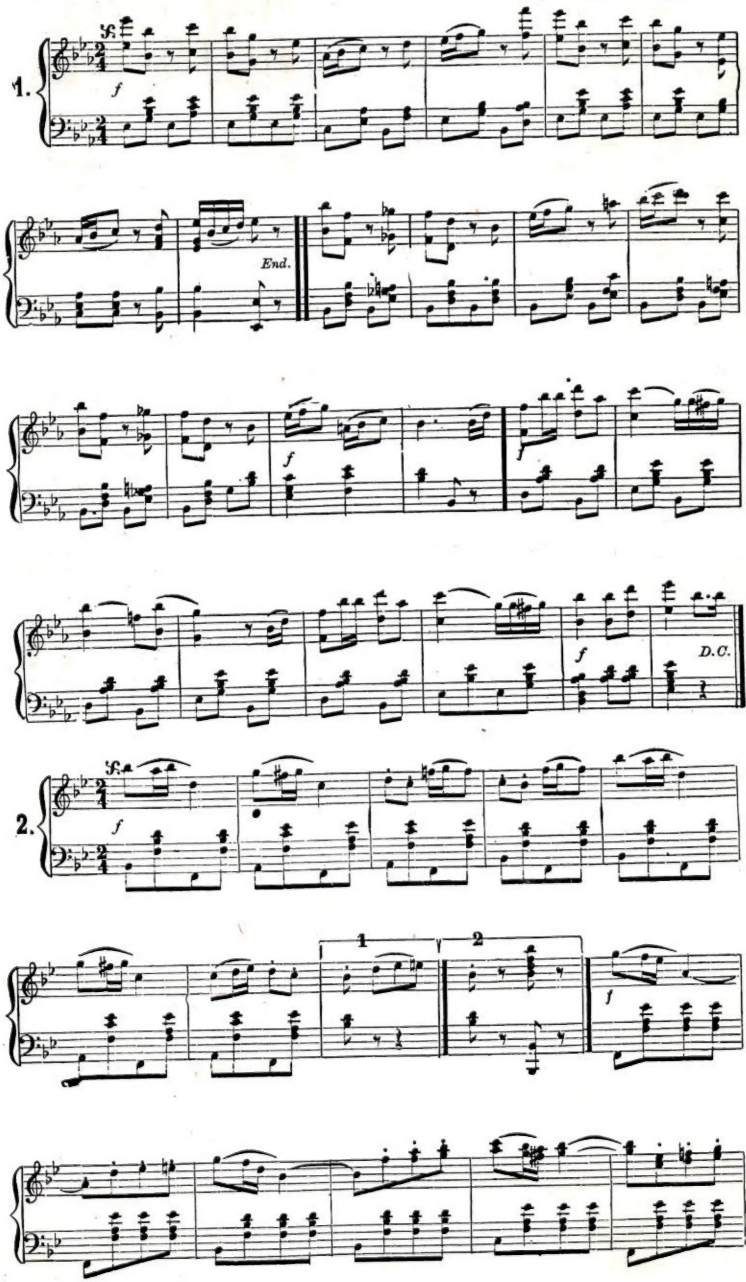
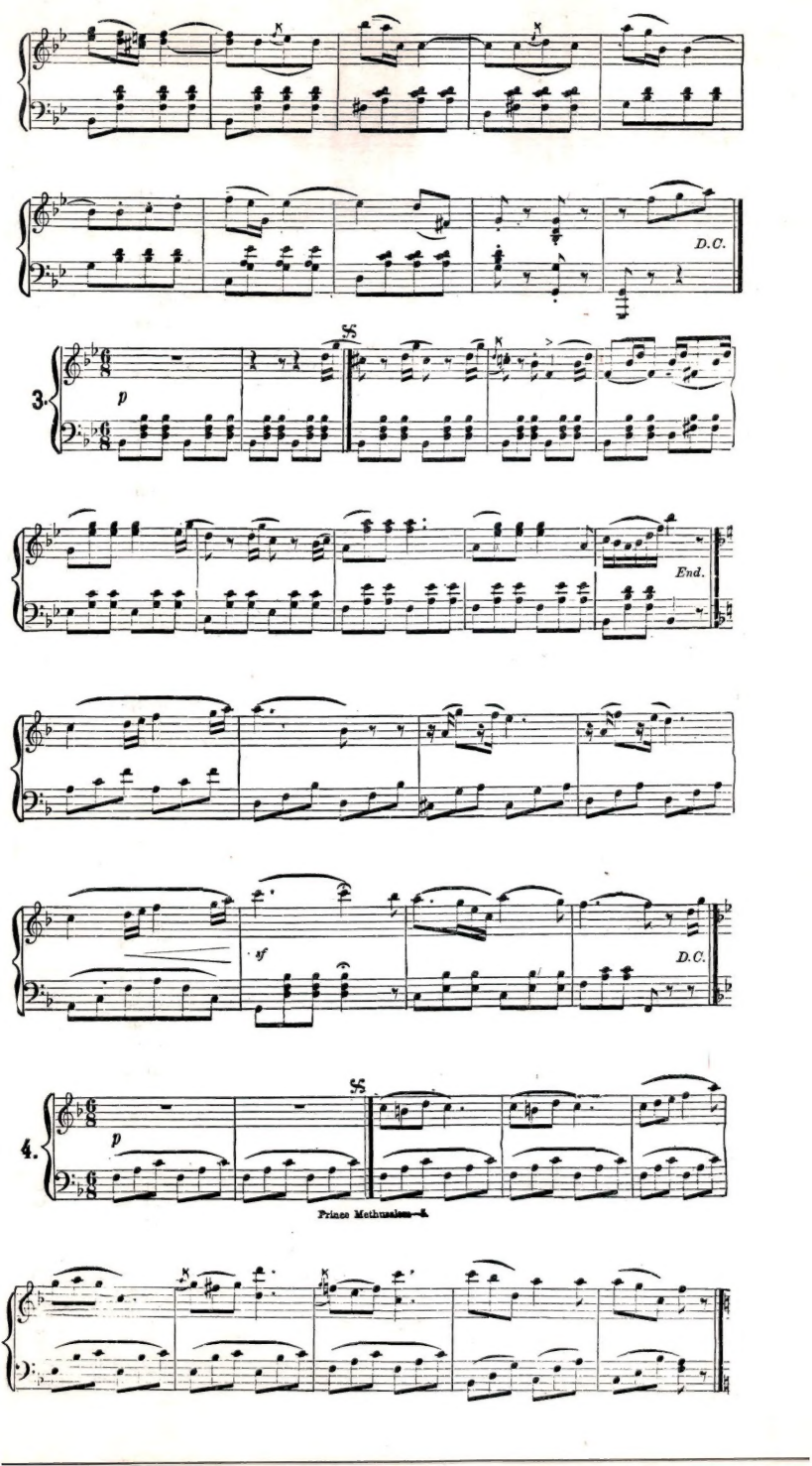
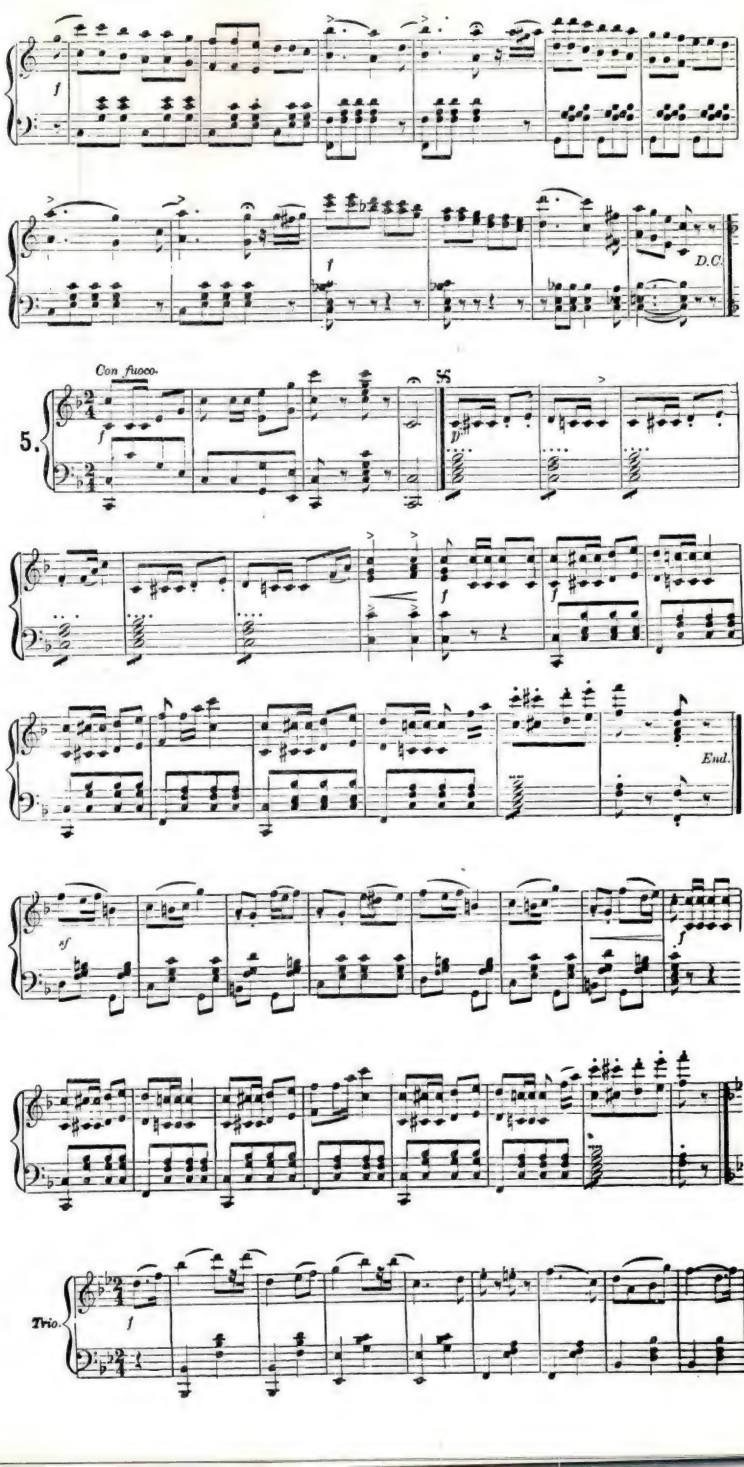
Song.—"MY GRANDMOTHER'S WATCH."

8ves.
Chasses across.
Turn partners to place.
Form lines and all forward.
cres.
f
D. C. al
FINE. 8f
"SWEET GIRL! MAY I BE THERE!"
No. 3.
p Dolce.
FINE.
Couples forward and back.
cres
cen
do.
8f
f
mf
Forward and salute.
Four ladies chain.
D. C. al FINE.
cres
cen
do.
f
ritard.
a tempo.
"VISIONS OF THE PAST"
No. 4.
mf
8ves.
Couple lead to the right.
8f
FINE.
mf
Lead to the left.
cres.
ril.
f
a tempo.
ritard.

From the "Bavarian March."

No. 5.

Grand Chain.

ONE SWEET KISS BEFORE WE PART.

March Bavarian.
f
All forward.
cres.
ff vigoroso.
Turn
partners to place.
8f
D.S. al Fine.

PRINCE METHUSALEM.

LANCERS.

H. MILFORD.

D.C.
3.
p
End.
sf
D.C.
4.
p

f
f
D.C.
Con fuoco.
5.
f
55
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f
End.
sf
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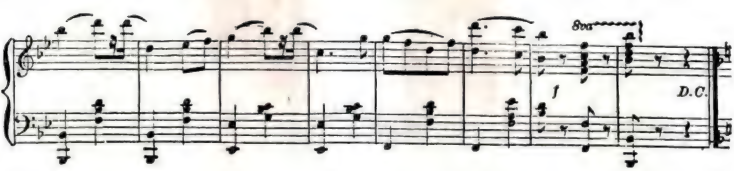
Trio.
f

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square and folk dance magazine

from

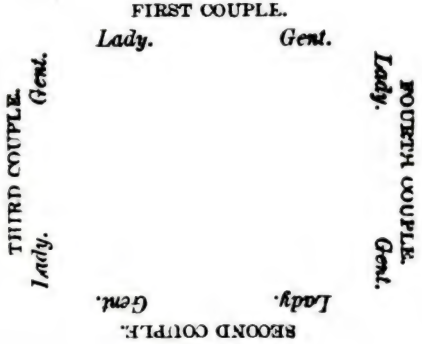
Rod La Farge

The Country Dancing Master

115 Cliff St. Haledon N.J. Phone Armory 4-5607

FORMATION OF THE QUADRILLE.

Quadrilles are formed in sets of eight persons. Four ladies and four gentleman—divided into first, second, third and fourth couples, the first couple faces the music, second being the couple opposite, and the third to the right and the fourth the left. The gentleman invariably stands to the left of the lady. The following diagram illustrates the position of the dancers before the figure commences:



The quadrille consists of five figures, each of which has its appropriate music, always divided into strains of eight bars each. In counting, each bar consists of two beats, each movement takes eight steps or counts to perform it, therefore occupying four bars of the music. The first eight bars of music are merely preparatory, during which all salute; each gentleman bows first to his partner, then to the lady of the couple on the left; each lady at the same time courtesying first to her partner, then to the gentleman on her right.

PROMPTER'S DUTIES.

Calling Figures.—As very few habitual dancers are so thoroughly drilled in all the figures of the different varieties of quadrilles as to be able to perform them with precision, a prompter, consequently, becomes necessary. This office generally devolves upon the leader, or second violinist of the orchestra who is supposed to understand the routine thoroughly.

In calling figures every word should be plainly and clearly pronounced, and the prompter can only ascertain by experience in what pitch of voice is most perfectly audible. Endeavor to cultivate a full clear tone, of pleasant quality, and avoid *shouting*. Use no more words than are necessary to render the call plain.

For quadrille dances one strain of music (eight bars) is played before the figure commences.

The proper moment for calling is one measure ahead of where the figure commences, and the call should be so timed that the last word is finished at the moment the corresponding movement begins.

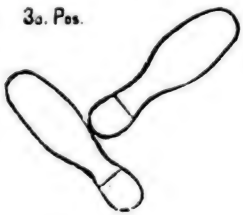
THE FIVE POSITIONS.

In dancing there are five fixed positions for the feet, which is essential for the dancer to be well practiced in to understand the directions which will hereafter occur. The learner will stand with body erect, without stiffness or constraint, the movements being made with the feet alone.

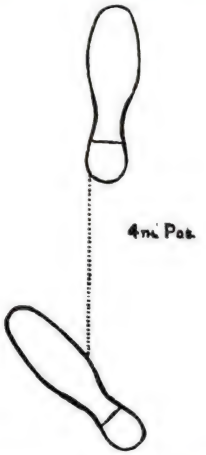
First Position.—In the first position both heels are together, with the toes turned out almost at right angles.

Second Position.—In the second position the heels are separated from twelve to eighteen inches, with the toes turned outward at the same angle as in first position.

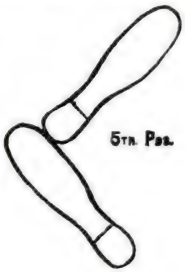
Third Position.—In this position one foot is placed at right angles to the other, with the heel against the middle or hollow of the foot.



Fourth Position.—In this position one foot is carried directly forward from first position, the distance of a short walking step.



Fifth Position.—In this position the heel of one foot is placed against the toe of the other, with the feet at right angles.



In practicing these positions the weight of the body should rest equally on both feet, while only one foot is moved to change positions. Commence in first position, and with the left foot stationary carry the right foot to second, third, fourth and fifth positions respectively. These are described as right foot in second, third, fourth and fifth positions, and are thus illustrated in diagrams. Then keep the right foot stationary, and move the left in the same way. When the left foot will be placed in the hollow of right foot for third position, advanced for fourth, and placed against the toe and at right angles to right foot for fifth position. After becoming familiar with these positions and the movements necessary to them, the entire weight of the body should rest on the stationary foot; while only the toe of the other should touch the floor.

THE SALUTATIONS.

The salutation, which is usually made at the commencement of a quadrille, consists of a "courtesy" on the part of the lady and a "bow" on the part of the gentleman.

The Courtesy.—In executing the courtesy the right foot is carried about nine inches from the left, and placed parallel to it, while the lady turns partly toward her partner; then the left foot is carried back to the position corresponding with right foot in fourth position, while the knees are bent and the body carried backward while executing the movement. The courtesy is completed with the lady facing the partner. The movements are reversed in regaining position. When courtesying to a gentleman to the right, the first movement is made with the left foot, and the second with the right.

The Bow.—In bowing to his partner, the gentleman carries the left foot about nine inches sideway, placing it parallel to the right, and turning partly toward his partner; the right foot is then brought to first position, while he faces his partner. The body is then bent slightly forward, with the knees unbent, which completes the bow. The movements are reversed to regain position. In bowing to lady on the left, the first movement is made with the right foot, and the second with the left.

When commencing a dance the first position is usually taken, and the arms should hang gracefully by the sides, with the fingers loosely clustered together. This position of the arms should also be observed while executing any figure where the hands are not engaged.

It is customary at the present day to walk gracefully through the figures of the square dances rather than attempt any fancy steps, as was formerly the practice.

In turning partners in the several quadrilles, the movement should be executed by joining hands, instead of the gentleman placing his arm around the waist of the lady.

QUADRILLE STEPS AND MOVEMENTS.

The various figures of all quadrilles are merely a combination of certain elementary movements, each of which has a distinctive name. These movements must be thoroughly understood by the dancer, as the prompter, in calling, rarely gives more than the name of the movement, without entering into the details.

The learner must thoroughly study all these movements, and to facilitate his progress they have been all collected and grouped here alphabetically in the manner most convenient for ready reference.

The music is divided into rythmical cadences or phrases, which are called bars or measures, and the musicians are always guided by these divisions; hence, in all directions for *calling* figures the number of *bars* requisite to the movement are mentioned, but are designed only for the information of the musicians.

In dancing, the time is marked by steps or *counts*, and in quadrille music each bar corresponds to two steps or *counts*. It will be seen that every movement requires eight counts for its performance, therefore it will occupy four bars of the music, there being two counts to each bar. In the following explanations it has been found advisable to subdivide these four bars of eight counts into two parts of four counts each, but this is only with the view of increased precision in the details.

Turn Corners or Allemand.—Each gentleman takes four steps toward lady of right hand couple, who at the same time advances to meet him, *count four;* he swings her half round, right hands joined, *count four;* he then advances four steps toward his partner, who comes to meet him, *count four;* and swings her, with left hands joined, to places, *count four.*

Balance.—Properly speaking, this term applies to the movement described under the head of "Balance in Place," but the second and fourth movements of the plain quadrille are generally so called, when, in reality, the step executed is that of "*Promenade*" (which see.) In all other cases the student must remember that "Balance" is the same as "Balance in Place."

Balance to Corners.—Each gentleman turns toward the lady of the couple on his left, makes three short steps or glides to the right, and stops, *count four;* then three to the left, and stops, *count four;* turns her with both hands, and return to places, *count eight.*

Balance in Place.—(See second paragraph entitled "Balance.") Slide the right foot to the right, bring the left foot in front of the right in third position, *count two;* slide the left foot to the left, bring the right foot in front of the left in third position, *count two;* repeat the whole, *count four.*

Balance to Partners.—(Sometimes called "Set to Partners.") This movement is danced by each couple independently. Partners face each other, make three short steps to the right, stop, *count four;* three steps back again to the left, stop, *count four;* join hands and turn once around in places, *count eight.*

Basket.—This figure is danced the same as the second figure of a plain quadrille, with the exception of forming the "Basket." Ladies to centre join hands, gentlemen to centre join hands outside of ladies, ladies courtesy gents' hands over the ladies' heads, in this position all balance and turn partners to places. Second time, ladies to centre cross hands, then gents to centre cross hands, all balance and turn partners to places. Third time, ladies to centre join hands all around, gents to centre join hands outside of ladies, ladies stand still, gents gallop around with hands joined to left to places, then turn partners. Fourth time, all join hands, go to centre and back, then all gallop around to left to places and turn partners, finishing the figure.

Chassez.—This step may be done by either foot. Slide the foot sideways (the right foot to the right, or the left to the left), and bring the other foot close up to it, repeating the movement to each count of the music as many times as may be required. In "Chassez Across," the step is executed three times with the right foot to the right, and bring the left foot in front, *count four;* then three times with the left foot to the left, bringing the right foot in front, *count four.* When this step is used in "Promenade," the gentleman makes seven steps with his left foot, and the lady the same number with her right foot, *count eight*, the eight count being filled out by turning in direction to go back again to places.

Chassez All.—Ladies chassez four steps to the left and back, gentlemen at the same time chassez four steps to the right and back, behind their partners, *count eight.* Turn partners with both hands to places, *count eight.*

Chassez to Partners.—Partners face each other; each take three steps forward, passing each other on right side, *count four*; three steps back again, *count four;* turn partner in place with both hands, *count eight.* (See "Chassez.")

Chassez Across.—Generally performed when all the couples of a quadrille are standing in column, as in the last figure of the lancers. Each lady makes four steps to the left, passing in front across her partner, the gentleman at the same time making four steps to the right. All, moving together, make one step forward and one step back again, *count four.* Recross in same manner back again to first positions, *count four;* the two short steps again to fill out the music, *count four.* (See "Chassez.")

Cross Right Hands.—This movement is also variously termed the "Moulinet" or the "Cross," and requires four persons. The two opposite persons join right hands, at right angles across the hands of the first two. In this position all make four steps to the left; stop; drop right hands, turn around and cross left hands; in this position make four steps to the right, back to former places, *count eight.*

Dos a Dos.—A gentleman and opposite lady. They both advance, offer both hands and turn full around to left, then go back to places, *count eight.*

Forward and Stop.—Commence with the right foot, take three steps forward, and bring the left foot up behind the right, *count four.* Remain in this position till further orders.

Forward and Back.—As in the foregoing paragraph, begin with the right foot, take three steps forward, bring the left foot up behind the right, *count four;* then begin with the left foot, take three steps backward, and bring the right foot in front of the left, *count four.*

Forward and Ladies' to the Centre.—Partners join right hands, and advance four steps, *count four;* retire four steps to places, *count four;* again advance four steps to centre, *count four;* each gentleman turns his partner half round, the lady remains in centre, and he retires to his place, *count four.*

Gentlemen to the Right.—Each gentleman goes through the same movement with the lady of the couple on his right that is described under the caption of "Ladies to the Right."

Grand Chain.—(Also called "Right and Left All Around.") Partners face each other and join right hands; the gentlemen all go to the right and the ladies to the left. Each gentleman in starting passes his partner on her right and drops her hand, *count four;* joins left hand with next lady (advancing to meet him), and passes her on her left, and drops her hand, *count four;* and so on, alternately right hand and left hand with each succeeding lady until he meets his own partner half way around the quadrille; there he salutes her, and joining right hands with her, continues the movement back again to place, the whole filling sixteen bars of music, or *thirty-two counts.*

Half Grand Chain.—(Also termed "Right and Left Half Round.") This is the same as the "Grand Chain," only all stop at the saluting point, half way round. After "Half Grand Chain," if "*Back Again*" is called, each gentleman instead of saluting his partner, joins right hands with her and both turn half round, so as to face in the opposite direction, and then *left* and *right* back again to places.

Half Ladies' Chain.—See "Ladies' Chain."

Half Promenade.—See "Promenade."

Half Promenade All.—See "Promenade All."

Half Right and Left.—See "Right and Left."

Hands All Round.—All the couples in a quadrille join hands forming a ring, and galop entirely round in a circle to places; or galop eight steps to the left, stop, and eight steps to the right, back again to places, *count sixteen.* Either of these eight steps, alone, constitute "Hands Half Round."

Holubiec or Little Waltz.—The gentleman and lady cross their right arms (the arms crossing at the elbows), and place their right hands on the back of their partners waist and then turn. Reverse in same manner by changing arms.

Ladies' to the Centre.—See "Forward and Ladies' to the Centre."

Ladies' to the Right.—Each lady takes four steps to the right, in front of her right hand couple, *count four;* then dances four steps in front of the gentleman on her right, *count four:* she turns him once round with both hands, and remains standing on his right side, taking the place of his partner, *count eight.*

Ladies' Chain.—Danced by the opposite couples at the same time. The opposite ladies' cross over, giving each other right hands in passing, *count four;* each lady joins left hands with opposite gentleman, and turn half round, *count four.* Repeat swinging partners with left hand to places, *count eight.* When *not* repeated, this is called "Half Ladies Chain," leaving each lady standing to the right of the opposite gentleman.

Ladies' Double Chain.—Similar to "Ladies' Chain," but is performed by all four ladies' at the same time. The four ladies' cross right hands in centre, making a half turn, *count four;* drop right hands, and each lady joins left hands with opposite gentleman, turning him half round in place, *count four;* repeat the entire movement back to places. *count eight.*

Moulinet.—Same as "Cross Right Hands."

Promenade.—Each gentleman crosses hands with his partner, right hands uppermost, and crosses over, passing to the right of the opposite advancing couple, to opposite couple's place, *count eight.* (This may be executed either by a simple walking step, or the chassez step may be used.) The same is repeated in the same manner back to places, *count eight.* (See "Chassez.") When it is not repeated, it is called "Half Promenade," and leaves the couples in opposite places.

Promenade All.—Partners cross hands, right hands uppermost, and all the couples glide or waltz eight steps to the right to opposite places, and stop; repeat to places. When *not* repeated, it is called "Half Promenade All."

Right and Left.—This movement is performed by two opposite couples. The two couples cross over, each gentleman touching right hands with opposite lady in passing, *count four.* As he drops the passing lady's right hand, he joins left hands with his partner, both turning half around into opposite couple's place, *count four.* The same is repeated, bringing the couples back to their orignal places, *count eight.* When *not* repeated, it is called "Half Right and Left," and leaves the couples in opposite places from where they started.

Right and Left All Round.—Same as "Grand Chain."

Right Hand Across and Left Hand Back Again.—Opposite couples cross straight over, ladies inside, each lady touching right hands with opposite gentleman in passing, *count eight.* All face round and return, each lady joining left hands with opposite gentleman, whose hand she retains; she then crosses her right hand over her left, and joins right hands with her partner, *count eight.*

Set to Partners.—See "Balance to Partners."

Turn or Swing Corners.—Same as "Allemand."

Turn Partners.—The gentleman takes his partner with both hands and they turn once around to the left. When "Turn Partners" is called, it always means that both hands are to be used, unless the right or left hand is specified, in which case, that hand *only* is to be used.

The Folk Dance Leaders Council met on Dec. 11 at 817 Second Ave. N.Y.C. Bill Cairns resigned as president, having moved to Nyack and thus not being able to attend meetings with any regularity. Members agreed to collect signers for a petition at their classes in New York; the results to be presented to the Board of Education in New York, asking that the gyms etc. of the public schools be made available to folk and square dance groups. The next meeting will be at the McBurney YMCA, 215 West 23rd St. N.Y.C. on Wednesday Jan. 8 at 8:15 P.M.

If any of you have a vacation coming up in Feb., you couldn't do better that go to see the Charro Days Fiesta in Brownsville, Texas.

Gene Rambo is the All-Around Worlds Champion Cowboy this year.... he took first place in all five of the major events by which the title is awarded, from Pendleton Oregon to Madison Square Garden New York and back to Frisco!

The Butte (Mont.) Pioneer club held an Old-Time Thanksgiving Eve dance.... with all the old time dances.

Mrs. William Siller will play for Henry Scherer's Saturday night group starting in January. Washington Irving High School, 16th St. and Irving Place New York.

George Mills, one of our Long Island callers, sends in a photo of himself and orchestra all rigged up for a Halloween Ball. Any cider in that jug, George?

Also Long Island... Paul Hunt held a New Years Square Dance Jamboree at the Bayville Fire Hall. No alcohol allowed on the premises .... they wanted to have a good time ******* and remember it the next Day! Sorry I did want to get to that, but my New Years Eve was booked.

The Folk Arts Center, under the direction of Elizabeth Burchenal, presented a folk arts afternoon for members and guests on Dec. 1st. Miss Burchenal told of recent correspondence with folk dance leaders in Germany, Ted Shawn gave an interesting talk on the development of the dance and relatedarts, and a very entertaining Danish group in this country for a brief visit, gave an exhibition of Danish folk dances in the old-time costumes. I dropped in at the Philo-Celtic Society latter for an evening of Irish dancing, and who should come in later? ..... Miss Burchenal!

Mr. Hussey writes in from Calgary that they have had a busy season there all through the year. Hope I can get out there for the Stampede this year.

A new little mimeographed pamphlet in the field; "Foot 'n Fiddle", issued monthly. $1.00 per year from Box 2110 Austin, Texas. Contains Texas square dances and news. From this source we learn that Herb Greggerson and Herman Gochwind are building a recreation center just outside of El Paso. Big barn and 24 cabins for those who wish to stay awhile.

The New York State Grange Old Time Dance Contests were held at the Convention Hall in Saratoga Springs this year. Marietta Windecker (the State Grange Lecturer) directed the affair, Chet Moore's Orchestra supplied the music and the figures for the lanciers were called by Tracy Circilo. Judges were Mrs. Boyce of Cornell University, Lloyd Brinkman (Deputy State Grange Master) and Rod La Farge.

The Rye Waltz Contest was won by Mr. and Mrs. Laurence Ferris of Stillwater Grange #681, Saratoga County. Awards for the Saratoga Lancers competition went to Mr. and Mrs. Albert Koerner of Holland Grange #1025, Erie Co.; Mr. and Mrs. William Aiken of Hartland Grange #1190, Niagara Co.; Mr. and Mrs. John Lavery of Geneseo Grange #1221, Livingston Co.; Mrs. Floyd Ellsworth and Mr. Tracy Purcell, both of Greenfield Grange # 807, Saratoga Co.

I called a set of squares for the crowd before I left (boy, did I get requests for the words to the "Smootch Dance") and dashed for the Greyhound Bus... and missed the darn thing. The local taxi drivers brightened up my long wait (5 A.M.) with stories of the town during the racing season.... none suitable for inclusion here, I'm afraid!

Ed Durlacher put in a Tuesday night with the Top Hands at the Terrace Ballroom in Newark. I couldn't get there to report the doings... didn't get back from Saratoga in time.

Sol Jaffe sent in a batch of new dates and places for the directory: I'm verifying them now: thanks Sol. And just wait till you see what the directory looks like to start 1947!

The Christmas dance at the Grange Hall in Wyckoff turned out (as usual) to be quite an event. The ballroom upstairs was jammed, as was the dowmstairs recreation room where additional speakers from the upstairs amplifier had been installed. A check of the carsparked outside revealed licence tags from 5 states and many members of various folk groups were present, including the Polish Folk Art and Dance Group, The Finnish Folk Dance Society, The Garden State Country Dancers, the Cosmopolitan Club, The Jolly Square Dancers, The Orangeburg Square Dance Club, the Schuhplattlers, the Highland Club, The Interstate Cowboys, and the Frisian Society.

You should really listen to "The Prarie Schooner", Friday nights 11 to 11:30 on CBL, Toronto.(Around 750K) It's too bad some of the stations in this country can't put on as fine a program of folk and square dance music instead of all the puerile corn interspersed with moronic singing commercials that most of them offer as steady fare. Perhaps the standards of the Canadian listeners are higher ? Or are our station managers really such crass hucksters ??

Clarence Mitcham out in Spokane has a number of square dance groups meeting at the park he runs there. He calls for several of them and the set-up sounds very interesting.... especially the apparent enthusiasm.

Checking up on square dancing in West Virginia I notice one curious item; the admission prices seem to run a bit higher there, average $1. Plenty of places, of course at 60 or 75 cents, but then again it doesn't seem to be too uncommon to charge 4 or 5 dollars per couple when there is a special orchestra or entertainment.

The series of square dance lessons that Helen gave at the Adult Education School (Paterson State Teachers College) proved to be the most popular course there! They are planning another series at Eastside High School probably starting in February.

The Eastern Cooperative League is planning a recreation workshop.. 16 Saturday afternoons in New York City and a week-end in the country. It will cover square and folk dancing, singing games, social music, art mediums, and dramatics. If interested in any of these get in touch with Ruth Norris, Eastern Cooperative League, 44 West 143 St., New York 30. Course starts Jan. 11.

FOLKRAFT RECORDS

You'll notice an ad for two new record albums on the inside front cover this month..... they saved me the trouble of listing the titles here by ordering them in the ad! I heard all the platters from transcriptions of the masters before they went to the presses and I think they are the best of our current crop of square dance records to date. Al Brundage calls very well and you'll find that the records without calls fit the most common calls used with the tunes. I'll probably be writing a few new ones to fit also. I recommend that you order right away --- before some more strikes or something cuts off supplies or transportation!

SINGING CALL

Music: Have I Told You Lately That I Love You
(Currently popular "Radio Cowboy" song)

INTRODUCTION

Now all join up your hands and circle,
Halfway round, the other way back down;
When you're home you swing your partner
Swing your honey round and round.

FIGURE

First couple to the right and circle
Halfway round, the other way back down,
Now right and left the other couple;
And right and left right back again.
Oh, you swing the other fellow's lady,
Swing her high and swing her low;
Then swing your own little baby
Swing your gal in calico.

BREAK

Elbow swing your corner lady
You swing her round and round and round
Right hand to your little baby;
Grand right and left halfway around.
Swing your honey when you meet her,
Promenade her home around the hall:
When you're home you swing your partners:
Swing and hold your places all.

Introduction is called at the beginning of the set, figure is called 3 times for each couple with the break following each couple's completion of their visits.

Rod's Dance Directory

This supplement will bring last month's complete dance directory up to date.

Roscoe, Calif. Fernangeles Playground, 7851 Laurel Canyon Blvd. Square dancing every Tuesday. Caller; Fred Marquardson.

Hollywood, Calif. Poinsetta Playground, 7341 Willoughby Ave. Square dancing every 2nd Wed. Carl Myles, Caller.

Altadena, Calif. Glenrose and Palm Sts. Thomas Edison Square Dance Club. 2nd and 4th Weds.. Bill Mooney, caller.

Tarzana, Calif. Reseda Park Clubhouse. Square dancing every Sat. J. Ross King, caller.

Hollywood, Calif. 1358 North LaBrea Ave. Hollywood Folk Dance Center directed by Paul Erfer. Every Fr. night.

Greenfield Hill, Conn. Grange Hall. Al Brundage calls with the Pioneers. 1st and 3rd Sat. each month.

Monroe, Conn. Consolidated School. Al Brundage calls with the Pioneers. 2nd and 4th Sat. of every month.

Danbury, Conn. Masonic Hall. Al Brundage calls with the Pioneers. Every Fri. night in Jan.

Princeton, N. J. Elementary School, Nassau St. Square and folk dancing every Tue. 8 to 10 P. M. Soft soled shoes required.

Atlantic City, N.J. YMCA. Square dancing every Tue. night. sponsored by the Sagebrushers with Charles Sage calling.

Montclair, N. J. Willow Hall, Willow St. Folk dancing on alternate Tues. Cosmopolitan Club led by Frank Wells.

Newark, N. J. Gertrude Aaronson Hall, 10th St. and Clinton Ave. Temple Folk Dancers led by Frank Kaltman. Every Wed. night.

North Haledon, N. J. Grange Hall. Square dancing, Bill Smith calling with Conines Hilltop Rythym Boys. 2nd and 4th Fri. nights.

New York, N. Y. YMCA, 224 E. 47th St. Folk Dancing every Sat. 8 to 11 P.M. led by David Hahn.

New York, N. Y. Studio 61 Carnegie Hall. Folk dancing led by David Hahn. Every Sun. 6:30 to 9:30 P.M.

New York, N. Y. The Club House, 150 W. 85th St. Folk dancing led by David Hahn. Every Tue. in Jan. except Jan. 7. 8 to 11 P.M.

New York, N. Y. Central YWCA, 610 Lex. Ave. Folk dance every Thur. 7 to 8 P.M. Harry Molbert, instructor.

NewYork, N.Y. Teachers Union Lounge. 5th floor, 13 Astor Place. Squares, playparties and folk dancing every Tue. 8:30 to 11 P.M. Led by Piute Pete.

Warrensburg, N. Y. The Paddock, Square dancing every Sat. night with the Pratt Family Orchestra.

El Paso, Texas. Carpenter's Hall. Five Point Square Dancers. 1st and 3rd Saturdays.

El Paso, Texas. E. B. Jones School. Smelter Square Dancers. 2nd and 4th Saturdays.

Houston, Texas. Root Playground. Square dance class conducted by Dr. Charles Journell every Wed. 8 P. M.

ADVERTISEMENTS

Rayburns Ozark Guide Box 111-X Eureka Springs, Arkansas is a 100-page magazine of the Ozarks for folklorists, sportsmen, homeseekers. $1.00 a year or $2.00 for 3 years. Single copy 35¢. Classified advertising 5¢ a word; display $2.00 per inch.

American Squares a magazine devoted to American folk dancing. One year $1.00. 'Learn to Dance and Call Square Dances the Foster Way', $1.00. Both for $1.60. Charles Thomas, 38 So. Girard St., Woodbury N.J.

BUCKAROO BALL

JANUARY 25

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every Saturday night

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